

THE *Journal* **AER**  
OF THE

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**March, 1950**

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**THE ASSOCIATION FOR EDUCATION BY RADIO**

# Who? What? Where? When?

**Boys' and Girls' Week** marks its thirtieth annual observance from April 29 to May 6.

The **Japan Broadcasting Corporation**, after many years of experimentation, is planning to carry on television tests on March 22.

**Station WFPL**, Louisville, Kentucky, Free Public Library, took to the air on February 18. The 10-watt FM station is the first radio station ever operated by a public library.

**The School Broadcast Conference**, 228 N. La Salle St., Chicago 1, announces that entries in the annual School Use of Radio Competition close on June 1. Write George Jennings for an official entry blank.

**George Jennings**, AER president, has accepted a post as juror in the Alfred P. Sloan Radio Awards for Highway Safety and as judge in conferring the National Safety Council's Public Interest Awards for exceptional service to safety.

**Francis W. Noel**, head, Bureau of Audio-Visual Education, State of California, is the new president of the NEA Department of Audio-Visual Instruction. James W. Brown, University of Washington, is first vice-president; Lelia Trolinger, University of Colorado, is second vice-president.

**Edward Weeks**, editor, *The Atlantic*, in his "The Peripatetic Reviewer," in the February issue [pages 80-81], discusses TV, which he labels "our newest craze" and points out five areas in which it has affected our use of leisure: [1] children, [2] sports, [3] stage, [4] films, [5] reading. AER members will find it most interesting and informative.

**Station WUOM-FM**, University of Michigan, has issued an attractive 20-page, 4x8-inch illustrated pamphlet commemorating "25 Years of Broadcasting at Michigan." It constitutes an informative account of Michigan's work in the past and of its facilities and plans for the future. AER members may secure copies by addressing Broadcasting Service, University of Michigan, Ann Arbor.

**Syracuse University Radio Department** has three graduate teaching assistants this year. They are: Ralph B. Hunter, West Point, New York, who assisted with Japanese radio broadcasting; Harold W. Gras, Jr., Clifton, New Jersey, a specialist with the Armed Forces Radio Service; and Fred D. Shaver, Syracuse, New York, who has had commercial radio and TV experience in New York State.

**We Count in 1950**, by Dr. Frank W. Hubbard, NEA research director, is the title of a booklet giving the history of census taking, describing the work of the Bureau of the Census and the procedures for the 1950 count, and suggesting classroom activities for acquainting pupils with the census. Copies of the elementary and secondary editions of this publication will be available to all schools and should be circulated among the individual teachers.

**A Television Education Conference** is to be held in Philadelphia, April 20-21, 1950.

**The Western Radio-TV Conference** is being held in Seattle, Washington, March 3-4. George Jennings, AER president, will attend the sessions.

**Ralph Renick**, University of Miami graduate and recipient of the first Kaltenborn fellowship, is observing and analyzing the televising of news by WTVJ, Miami, Florida. The *Miami Herald* and its affiliated radio station, WQAM, are cooperating.

**Lester J. Schloerb**, director, Bureau of Instructional Materials, Chicago public schools, represents AER President George Jennings at the meetings of the Department of Audio-Visual Instruction, held in connection with the AASA in Atlantic City, February 28.

**Chicago Region PTA groups** were represented by their School and Education chairmen at a visit to the studios of Station WBEZ, Chicago public schools, February 8. Featured were a workshop demonstration, tape recording, and student use of radio programs. The size of the group necessitated a division into five sections.

**Stations WQXR and WQXR-FM**, *New York Times*, began on February 6 a 5-minute, daily [except Sunday] weather roundup linked with the Rural Radio Network of New York State. Weather observers give a brief report of local weather conditions at each of five points. The program begins at 9:25 p.m.

**Station WNYC**, New York's city-owned broadcasting system, has allotted a special time of its own to *Junior Journal*, which has been in the past one of the most popular features of the station's Saturday morning *Story Fair* for children. *Junior Journal*, now scheduled for 10:45 a.m., advises young folks of exciting and informative things to do in New York. Jerry Pearson continues as Mr. Junior Reporter.

**Mrs. Elizabeth E. Marshall**, assistant director of radio and television, Chicago public schools, has been appointed radio chairman and a member of the Board for the Pan-American Scholarship Board, sponsored by the University of Chicago and its International House. Nine Latin-American workshop groups—each representing a different country—are working with Mrs. Marshall in preparing Pan-American broadcasts.

**Station WILL**, University of Illinois, has published an attractive 8-page 5x7-inch pamphlet illustrated with cartoon-type sketches to promote three of its series of morning programs. They are *For You at Home*, a 30-minute program for homemakers which is broadcast at 9 a.m.; *The Chamber Music Hour*, an hour of restful, soothing music, beginning at 11:01 a.m.; and *Pop Concert*, 30 minutes of music from America's favorite shows, available at 10:30 a.m.

**George Jennings** has a new title in connection with his work for the Chicago public schools. He is now director of radio and television.

**Station WBGO**, Newark, New Jersey, Board of Education, celebrated its second birthday on February 5. WBGO broadcasts five hours a day and presents 23 different programs each week.

**So You Want to Get a Job**, a special vocational program series originating from the Syracuse University Radio Center, was presented as a public service feature by Station WSYR, NBC affiliate in Syracuse.

**University Microfilms**, Ann Arbor, Michigan, has been awarded an exclusive contract with the AER giving authorization for the issuing of a microfilm edition of the *AER Journal* at the end of each volume year.

**Indiana University** announces its fourth annual Conference on Radio in Education, Bloomington, Indiana, August 3-4. Emphasis is to be given to low-power FM stations for schools. George C. Johnson, director of radio educational programs, is in charge.

## NATIONAL OFFICERS

**GEORGE JENNINGS**, President, director, Chicago Radio Council, 228 N. La Salle St., Chicago 1.  
**JOHN C. CRABBE**, First Vice-President, director of radio, College of the Pacific, Stockton, Cal.  
**KATHLEEN SANDOZ**, Second Vice-President, Rochester, New York.  
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**KATHLEEN N. LARDIE**, director, Station WDTR, Detroit public schools, Detroit 6.

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**RUTH WEIR MILLER**, Northwestern, educational director, Station WCAU, Philadelphia 5.  
**PARA LEE BROCK**, Southeastern, Station WNOX, Knoxville, Tennessee.  
**MARGUERITE FLEMING**, Great Lakes, consultant in radio, Board of Education, St. Louis 8.  
**RUSSELL PORTER**, West Central, Department of Communications, University of Denver.  
**SHERMAN F. LAWTON**, Southwestern, coordinator of radio, University of Oklahoma, Norman, Oklahoma.  
**JAMES MORRIS**, Pacific Northwest, director, Station KOAC, Corvallis, Oregon.  
**JOHN C. CRABBE**, Pacific Southwest, director of radio, College of the Pacific, Stockton, California.

## ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate professional fraternity in radio. **BETTY THOMAS GALLING**, Executive Secretary, director, Minnesota School of the Air, University of Minnesota, Minneapolis 14.

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The *Journal of the AER*, published monthly except June, July and August by the Association for Education by Radio, Association and Business Office: 228 North LaSalle Street, Chicago 1, Illinois. Editorial Office, to which all material for publication should be sent: 111 Northrop Memorial Auditorium, University of Minnesota, Minneapolis 14, Minnesota. The *Journal of the AER* goes to all members of the Association. Annual dues \$5, of which \$2 covers a year's subscription to the *Journal of the AER*. The payment of dues entitles a member to attend all meetings of the Association, to hold office and to receive special privileges. Send applications for membership to 228 North LaSalle Street, Chicago 1, Illinois. Advertising rate card sent on request. The Association assumes no responsibility for the point of view expressed in editorial or articles. Each must be judged on its own merits. Entered as second-class matter October 2, 1945, at the post office at Chicago, Illinois, under the act of March 3, 1879. The Association for Education by Radio is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the best interests of radio and education.

TRACY F. TYLER, Editor

VIRGINIA S. TYLER, Assistant to the Editor

GEORGE JENNINGS, Business Manager

## Suggestions on Developing Taste

**A**LMOST A YEAR AGO [April, 1949] the writer devoted this page to a discussion of the topic "Listening—the Number One Problem." At that time he pointed out that in many schools and colleges too much emphasis was being given to the microphone, with an almost total neglect of the loudspeaker.

Recent criticisms of television programs raise again the issue of the role of the listener in helping to guide program planning in both radio and television. Who controls radio in a democracy? Does not the listener always hold the upper hand when it comes to program policies? Even if his taste leaves much to be desired, the situation need not be hopeless. All that is necessary is to provide situations and experiences which will insure that his taste will develop normally. While all will agree that the best results are most likely to be achieved when serious efforts to develop good taste begin at an early age, improvement is possible at any age.

The home has an important role to play in the development of taste and in the achievement of higher levels of discrimination in radio listening and television viewing. But the major responsibility for the solution of these problems rests with today's schools and with the teachers in those schools. And the success of the teachers in solving them is predicated upon first, a recognition that a problem exists; second, a sincere desire to aid in the solution; and third, the possession or acquisition of suitable techniques.

It is almost inconceivable that any adult today would fail to realize that mass taste in the United States is still far below reasonable standards. This is not a phenomenon peculiar to radio. A quick survey of the content and circulation figures of newspapers, magazines, and books, and of the products of Hollywood and of box office figures will reveal the low level at which taste operates in the area of modern mass communications.

Teaching is a profession. Ideally, none should enter it unless motivated by a strong desire to serve. However, it would be an optimist, indeed, who believed that all teachers were of the truly "dedicated" variety. But many, perhaps most, are; and they can be depended upon to give their best efforts to develop tastes and a high level of discrimination among the young entrusted to their care.

Some of these teachers are now successfully attacking this problem in their classrooms. Others are preparing themselves in summer and in-service training courses, through reading, study, and observation so that they, too, may discharge their responsibility to their students.

Perhaps a few suggestions might help them and others in their search for workable techniques. In teaching courses in radio utilization at the University of Minnesota, the writer finds that most teachers have given little critical

thought to radio programs. Some of them seldom listen to programs, other than music.

These facts are revealed through an information blank which each student completes on entering the class. It requests him to check items which reveal his previous radio experience and asks him to give the names of his three favorite radio programs.

Early in the term an educational radio program is presented to his class via transcription and each student prepares a written critique. These are handed in, graded, and discussed. Almost immediately the students see the need of developing criteria and standards for judging. Each is then loaned a copy of the pamphlet, *How to Judge a School Broadcast*, by Seerley Reid and Norman Woelfel.<sup>1</sup> Another program is then presented and a written critique prepared, using the criteria from the Reid-Woelfel pamphlet. Again the papers are handed in, graded, and discussed. By this time most of the students see radio programs in an entirely different light. In fact, many of them begin to apply the various criteria and standards they have now adopted to radio programs other than those intended for school use.

The final step in this learning unit is to combine the evaluation of educational radio programs with the democratic process of discussion. Another radio program is presented. Instead of writing a critique, four of the students—one being selected to act as chairman—seat themselves around a microphone in the adjacent studio and devote a ten-minute period to a critical discussion of the program and of the most effective way in which it might be used in the classroom. Their discussion reaches the rest of the class through a loudspeaker and is subjected to critical discussion when the panel members return to the classroom. At intervals during the term, the process is repeated so that all members of the class gain experience in judging programs and in planning effective utilization procedures and acquire practice in the techniques of radio roundtable discussion.

This technique is based on the theory that the necessity of judging a program forces the individual to examine it more carefully than would be the case in mere casual listening. Teachers and prospective teachers realize that a similar procedure can be used effectively (perhaps minus the microphone part) in raising standards of taste and developing discrimination among their own students.

An important aid in such a procedure is the tape recorder. With it the teacher can record from the air and present to her students any radio program she wishes—comedy, drama, soap opera, music, news analysis—and secure critical discussion. This is the first and most important step in developing discriminating listeners. Is it too much to suggest that teachers everywhere make use of it in their classrooms?—TRACY F. TYLER, Editor.

<sup>1</sup>Evaluation of School Broadcasts, Ohio State University, Pamphlet Series Number 2, 1941.

## The President's Page

**W**E ARE WELCOMING many low-power educational FM stations to the ranks of the broadcasters and, believe me, we do welcome them. Through the low-power station a school-community job can be done as with no other medium. A word of caution is important, however. The Federal Communications Commission has not lowered the standards for acceptable broadcasting insofar as equipment is concerned. The low-power station operator certainly must make no compromise with program quality. To do so will not only defeat the purpose of the station but will strengthen in the minds of the public the thought that "educational broadcasting" is dull, badly produced, and not worth listening to. I grant you that in most instances the public thought is incorrect. We should do everything in our power, whether our voice is ten watts or ten or more kilowatts, to counter this thinking. One way, of course, is to present educational programs with all the finesse of the powerful metropolitan stations. Sometimes it is not difficult to surpass them.

I would suggest another approach to the job of school-community broadcasting. Do not imitate either your local stations, the regionals, or the networks. Be yourself. There is an opportunity for the tapping of a vast wealth of new program ideas, new program techniques, new methods of approach to radio and educational problems. The educators, with few and far between examples, have not fed the industry with new program ideas, new techniques. Rather, we have copied from the industry. I believe it was Bill Boutwell who remarked that if radio were to grow in program stature the educator and the educational station would have to become what they are so ideally situated for—the innovators and experimenters.

In educational radio, particularly on the public school level, the mere preparation and broadcasting of the program is only the starting point. We do not produce programs for studio audiences or even the "radio audience." We produce programs supplementing the third grade course of study in science for listening in the classrooms. If the students merely listen, our purpose has not been fulfilled. The program must stimulate further activity on the part of the

students, if nothing more than "discussion" of the broadcast. We feel that the good classroom program motivates further activity. Now, this is not so far distant from the purpose of the commercial program. Have you ever stopped to think that the 24 or 25 minutes of a Jack Benny program given over to your entertainment is merely the "hooker" for the commercial which is planned to motivate you to go out and buy whatever it is the commercial is selling? Well, the educational program gives 24 or 25 minutes to motivating ideas and five or six minutes to "entertainment." We invert the time and content.

I think the setting up of such stations as the one at the Louisville public library, the one for the Elgin public schools, the New Albany public schools, and many others is a healthy sign for radio in general, and I believe the radio manufacturers and AM broadcasters are "missing the boat" in not doing something about FM on a general listener basis. More and more, our young people are being introduced to frequency modulation reception. In some areas, I doubt if they will be very pleased with the AM reception given them, after having listened to FM for years in the classroom. Certainly, in areas where school stations of whatever power are operating on a school-community basis the market for FM receivers ought to take a spurt, provided the manufacturers come out from behind the TV sets and examine the entire listener and radio receiver picture.

Some of the new FM stations will operate during evening hours. Here competition will be strongest and good programming will be essential. Again, good programming does not mean imitation of the network programs nor even of the local station programs. To gain an audience, the FM station must put on a different kind of program—a program that no other station is doing. Here the school-community program idea becomes paramount. In no school district in the country have the community resources been touched more than scarcely, even though a particularly aggressive and public-service minded radio station operates there. The commercial station is limited by its struggle for business in the amount of time that

it can give to any community affair. The local station has commercial commitments to the network, to its sponsors. It is sometimes difficult to avoid these. But the FM school-community station has no commitments of any kind, except to do the best job it can for its listeners.

One final word. The new FM station can be a powerful factor in its school and community life or it can be merely "equipment." Whether it becomes one or the other depends upon the imagination and vision of those financing and operating it. Unless your community is very different from most, to obtain the first financing for the station was problem enough; but it will be an even greater problem to keep the yearly operational budget coming, unless the station proves, and this almost immediately, that it is serving a definite need in the school and the community.—GEORGE JENNINGS.

### Oklahoma Bond Series

*This Is Oklahoma*, produced for the Savings Bond Division of the United States Treasury by the Broadcasting Workshop of the University of Oklahoma, moved on January 26 to a new method of network distribution. Programs had been carried by twenty or more stations weekly for a year and a half by transcription.

Coverage has now been increased by use of the facilities of the Oklahoma Group Broadcasters. Programs are now being produced live in the studios of KOCY, Oklahoma City, and relayed by FM to the cooperating stations. Several stations are recording for delayed broadcasts, while others relay the program live. Stations not included in the network continue to receive the program by transcription.

Oklahoma stations now carrying the program include: KOCY, Oklahoma City; KRHD, Duncan; KSMI, Seminole; KOWE, Clinton; WNAD, Norman; KADA, Ada; KTAT, Frederick; KTJS, Hobart; KASA, Elk City; KHBG, Okmulgee; KBIX, Muskogee; KWON, Bartlesville; KIHN, Hugo; KVLH, Pauls Valley; KTMC, McAlester; KSIW, Woodward; KSWO, Lawton; and KWCO, Chickasha.



## Educational TV at Iowa State College

**M**INDFUL OF THE MAJOR ROLE AM Station WOI had played in the off-campus educational program of Iowa State College, President Charles E. Friley appointed a committee in 1945 to appraise the future roles of FM and TV broadcasting. As a result of that study, the College sought and secured FCC permission to construct and operate an FM station and a TV station, in addition to its AM outlet, WOI.

Economy dictated a unique engineering design, split into three successive construction phases: [1] FM construction, [2] TV construction, and [3] AM modernization.

The plan called for a building large enough to house the FM, TV, and AM transmitters—and a single tower, 580 feet high [tallest in Iowa] to serve as the supporting structure for both the FM and TV antennae—and ultimately to replace the present WOI tower.

Construction on tower and building was completed last spring, and WOI-FM has been in program operation since June, 1949. The WOI-TV construction was completed in late December and engineering tests began in mid-January. It should be on the air with programs by the time this article appears in print. WOI-TV transmits on channel 4 with 13,600 watts of visual power and 8,000 watts of audio power. It is the first educational television station in the entire nation, and with the AM and FM facilities of WOI gives the College the most complete communications center of any educational institution in the United States.

The parent station, WOI, a non-commercial educational agency owned and operated by Iowa State College, has been on the air with public service broadcasts since 1921, operating on 640

kilocycles with five kilowatts power. Serving a predominantly rural and small-town audience within a radius of 163 miles, WOI-AM provides its listeners with a complete coverage of midwest market information, farm and home programs, good music of all kinds, and news on the hour.

WOI-TV will carry on the public service tradition of WOI, within, of course, a more limited geographical area. Technical limitations confine its service to a smaller, though more concentrated population. Ames is in almost the geographical center of the state. WOI-TV, from its 580-foot tower, provides coverage to a region 50 to 70 miles in radius, which includes not only the center of one of the richest agricultural districts of the United States, but also the cities of Des Moines [160,000], Fort Dodge [23,000], Grinnell [5,200], Newton [10,500], and Marshalltown [19,000]. Because of the height of the tower, and because the surrounding country is relatively flat, WOI-TV is expected to cover a maximum area.

Telecasts will include operatic productions, classical and current drama, farm and home features, popular science, and world affairs, as well as selected programs of general entertainment.

WOI-TV is equipped with the latest and most modern television projection equipment designed to handle not only motion picture film but network kinescope film and special 16-millimeter material prepared by the station's own camera crew. This crew is already busy piling up reels of sound film on various college subjects and next fall will film athletic events which will be developed by a new process taking only two or three hours and released the evening of the event. Interviews with campus

visitors can be broadcast almost immediately.

Various agencies such as the British Information Service, the United Nations, the Canadian Film Board, the Iowa Medical Society, the Iowa Department of Public Health, and many other public and private nonprofit agencies will cooperate in the presentation of telecasts.

When programs are begun the initial hours of operation are to be from 6:30 p.m. to 9 p.m., Monday through Friday. These hours will be changed as the station staff gains experience and the needs of the audience appear.

Preceding the programs each day will be a test pattern from 3:30 to 5:30 p.m. and from 6:30 to 7 p.m. There will also be a test pattern from 3:30 to 5:30 p.m. each Saturday.

When WOI-TV is in full operation it will add greatly to the educational facilities of the college. Its service area probably will include more than 600,000 persons.

In addition to the opportunities for bringing the college visually to a great many Iowans, WOI-TV will furnish opportunities for student engineers to learn operational methods of an important new industry, and will give other students a chance to learn about programming in a medium which is expected soon to be even more important than has been the radio field in recent years.

WOI was a pioneer in educational broadcasting. More than 25 years have proved that Iowa State's early entrance into the field was a wise move. Now WOI-TV and Iowa State College have become pioneers in a new realm which seems to hold out at least equally bright prospects.—RICHARD B. HULL, director of radio, Iowa State College.

## SOS—School on Saturday

**"S**OS—SCHOOL ON SATURDAY—With the ringing of the school bell and the playing of the Parade of the Wooden Soldiers, Station KWAT brings you *School on Saturday*, a program prepared and presented by the elementary pupils and teachers of Watertown." Thus begins the weekly broadcast of the grade

schools of Watertown, South Dakota. Although the program is on the air for only fifteen minutes from 9:30 to 9:45 a.m., local educators feel that it has many values.

**Public relations**—First, it is one of the best public relations avenues between the school and the community. Parents never fail to listen if their own

children or those of their friends are going to broadcast. On Saturday morning portable radios appear in places of business, and housewives take an early time-out from their housecleaning lest they forget to be tuned to 950 on their dials at the appropriate moment. With all the ears of this busy trading center turned toward their radio loudspeakers,

a group of children from one of the six elementary schools present their program. The proud parents are thereby informed of many of their children's school achievements. Through this weekly school contact they learn fully as much about the school's contributions to their children's development as they do from less frequent visits to classrooms.

**Other values.**—Even more important, however, are the values which accrue for the children. Foremost among these is the opportunity which radio broadcasting provides for curriculum enrichment. In this age of speed, the experience of broadcasting is an almost essential part of one's education. In addition, the familiarity gained with the radio studio and broadcasting procedures helps children to better appreciate the privilege of radio in their own homes.

The opportunity to plan programs also provides valuable experience. Children in a democracy need continuous training in planning together, working together, and evaluating their work together. The alert teacher can utilize children's radio broadcasts very effectively in developing these democratic abilities.

Perhaps most obvious of the values of public broadcasts is their provision for purposeful training in speech and creative writing. Most teachers now realize that drill lessons which have no pupil purpose nor immediate application are usually inefficient instructional methods. Because children earnestly wish to sound their best on the air, they will readily, even eagerly, accept the teacher's suggestions for proper speaking and interesting writing.

These programs also help teach children more careful listening—an often neglected phase of language teaching. Closely connected to this is the desirable influence that school broadcasts have in helping children learn to select worthwhile radio programs for leisure enjoyment.

Lastly, children's interests are broadened both by preparing and by listening to school broadcasts. Because the programs are related to their own school activities, they are sure to be on a level which children can understand and appreciate. Since they are an enrichment of the usual school work, there is the likelihood that interests will be aroused leading toward much further

reading and discussion.

**Teachers' group sponsors.**—Watertown school programs are sponsored by the local Association for Childhood Education, a professional organization for elementary teachers. The program idea was an outgrowth of a discussion meeting on the use of community resources in the late fall of 1948. After learning that this important resource was readily accessible, the group organized for broadcast planning. A committee was appointed to work out the details with the station's program director and to obtain other help. They wrote for assistance to other A.C.E. branches and to individuals who had had experience of this type. Sample scripts were secured to aid teachers in their initial program preparation. Because this was a new undertaking, the station director requested that all scripts be in his hands one month in advance of their date of broadcasting.

In March, 1949, after a preliminary planning period of approximately three months, a program schedule had been prepared for the remainder of the school year, and the first broadcast was made. The announcing was done almost entirely by the pupils, and they were given as large a share in the planning as was possible. The broadcasts were very successful, with the result that the A.C.E. decided to continue their sponsorship during the 1949-50 school year.

This year, in an effort to provide more variety and to permit greater creativity, no advance scripts were required. All A.C.E. members who wished to conduct broadcasts—approximately 90 per cent of the elementary faculty—indicated the date on which their children would appear and proceeded to plan their own programs as desired.

Teachers worked alone or in pairs in developing their programs. When they found it impossible to be present on the Saturday of the broadcast, the program was recorded in advance for later broadcasting. To make possible the inclusion of a large number of children, vocal choruses and verse choirs have often been used as part of the program. Scripts have usually been original and an outgrowth of some school activity. In view of last year's smooth operation and good results, the station management felt that it was no longer necessary to have scripts submitted in advance. This has greatly facilitated the

use of timely classroom activities in broadcasts. It is interesting to observe how ideas and the materials from all the subject areas are included in program scripts.

**Various subjects included.**—One third grade group which was studying Indians in their social studies work, found that there were a number of Indian legends about the neighboring lakes which have Indian names. These legends were written in children's vocabulary and broadcast along with Indian songs which the children had learned in their music class. A similar correlation of music and social studies was effected by a fifth grade in their Columbus Day program. They added literary appreciation by using poetry to add beauty and feeling to their narration.

The seasonal programs are rather easily planned. A fourth grade which had been writing stories and reports about Pilgrims read some of these at Thanksgiving time. Likewise during the Christmas season, one broadcast consisted largely of a lower grade's letters to Santa Claus. A program of carols given by all grades in an overcrowded city auditorium was recorded for broadcast on the Saturday during vacation. On this occasion the station donated half an hour's time instead of the usual fifteen minutes.

A particularly interesting program was given by a sixth grade which had been studying about the contributions of the Greeks to our civilization. As an enriching activity, the children broadcast a dramatization of a well-known Greek myth. According to their teacher, the preparation and presentation of this program aroused a surprising amount of interest in locating, reading and discussing more Greek mythology.

**Assists special election.**—The use of elementary broadcasting for purely public relations purposes is illustrated by one of Watertown's most unusual programs. In October, 1949, a special bond election was to be held to raise money for a badly needed new elementary school building. Not only was a new grade school urgently needed, but rooms in one of those presently in use were wanted for the expansion of the junior high school. There was a considerable amount of opposition to the bond issue from retired persons, parents of children attending a parochial school, and other self-concerned

individuals. In an effort to stir the apathetic voters, a radio program was prepared to include vocal numbers by a group of sixth grade pupils from all the schools. In a period of time between songs, these children quizzed the superintendent of schools and a school board member about the possible emergency provisions for housing their grade next year when they enter the junior high school. The school officials gave a reply describing the seriousness of the present room shortage and the consequent imperative need for the favorable votes of all interested adults.

Two days later school personnel were highly gratified when the election was won by far more than the required 60 per cent majority. How effective the elementary broadcast was in gaining votes cannot be definitely determined since every additional effort possible was exerted in that direction. How-

ever, the school people feel certain that the broadcast was one of the very important public relations contacts in winning this election by an overwhelming vote despite the earlier evidence that a defeat was highly possible.

**The future**—This brief description of radio broadcasts explains why Watertown teachers claim that these activities have all of the values listed above. After these experiences with radio in elementary schools, they are planning to continue the work and to extend it further where possible. New curriculum guides in language arts which are being written at this time will contain a section which is too frequently omitted—a section on radio. Not only will radio broadcasting be covered therein but also detailed suggestions will be given of methods for teaching discrimination in radio listening.

Radio has been too frequently over-

looked in the educational planning of many communities throughout the country. It seems unbelievable that educators could take so long in recognizing the potential values of this medium for disseminating ideas and information. For years, millions of dollars have been spent annually by radio advertisers in influencing public thinking, but some teachers still hesitate to utilize such a "new" instructional device! With a little encouragement, however, this hesitancy can be overcome. If teachers are helped to have radio experiences such as these described in Watertown schools, they will be equally ready to utilize other opportunities of educating through radio.—HARRY W. SARTAIN, elementary supervisor, Watertown, South Dakota; and EVELYN PRUNTY, president, Watertown Association for Childhood Education.

## Lakeland Uses Shortwave in American History

**S**TUDENTS IN THE EIGHTH GRADE American history classes at Lakeland high school, Lakeland, Florida, have made history themselves by being one of the first groups in their state to hitch radio to their regular classwork.

They have been able to do this with the aid of their teacher, William DeMelt, interested Lakeland "hams," and Howard Sims, a member of the senior class, who has loaned them his shortwave radio equipment.

"Countless sociologists and educators have expressed the idea many times that international understanding is one of the keys to the world's problems," said Mr. DeMelt in explaining the reasons lying behind the first of these experimental classroom broadcasts.

"We cannot all travel to other lands to gain a first-hand understanding, but we can all have personal contact via radio. I am happy that my classes have responded enthusiastically to the project. The students are young enough for contacts with persons in other parts of the world to form a distinct impression on them."

When the first scheduled contacts with a class of eighth graders in Canada failed due to weather conditions, the classes turned from international contacts to those in their own country. Mr. DeMelt and other observers were sur-

prised to see the reactions of the students to conversations revealing habits and conditions in distant parts of the United States.

"If nothing else, we have proved that radio could be used to advantage in fostering inter-regional understanding in a country as large as ours," Mr. DeMelt said later.

At present the Lakeland high school experiments are limited by a lack of equipment and operators, but these difficulties may be overcome in the near future. Mr. DeMelt is studying

radio in order to become a licensed amateur operator. He then plans to install in his classroom, an amateur station, to be available to students interested in the radio project.

For their contacts so far, the students have used Howard Sims' Station W4OSX, operating on the 10-meter band. The equipment has been moved from his home to the school each time a broadcast has been made, and either he or other interested Lakeland "hams" have been present, to handle the controls and technicalities of operation.



WILLIAM E. DEMELT, American history teacher, Lakeland, Florida, holds the microphone while one of his eighth grade students talks over shortwave station W4OSX, being operated by its owner, HOWARD SIMS.

Beginning with the first period classes in the morning, attempts are made to establish contacts previously scheduled with similar age groups. These failing, as did the first, a general "CQ" call is sent out.

Once a contact is made, the students are given the opportunity to introduce themselves, explain their project, ask questions, or converse with the receiving operators.

The general reaction of operators picking up the classroom's signals has been one of very fine cooperation, and several have offered to invite similar groups to use their equipment in re-contacting the Lakeland students. They have tried to help the classes with their educative work as much as possible.

Only once has the cooperation backfired. Then it only served to amuse and heighten the interest of the students.

They had contacted an eighth grade arithmetic teacher in the southern part of New Mexico. He cooperated by telling the students of the area surrounding his home town, of the industries and products of his state, of the scenic spots of interest, and of seeing the blinding flash of the first atomic bomb explosion miles away.

When he turned to history, he said that Sante Fe, New Mexico, is the oldest city in the United States. [He probably meant to say the oldest capital city, which it is, but he left out the

word capital.]

Indignation sprang up in the classroom, and one of the girls quickly gave a rebuttal, using her history book for reference, telling him that St. Augustine in Florida had been founded three years before Sante Fe.

In advance of broadcasts scheduled with particular groups, students are requested to prepare questions which they wish to have answered. They are also requested to be prepared to answer questions which they think might occur to the persons with whom they have radio contact.

Comparisons and contrasts in customs, sectional traditions, and living can be stressed by having students talk directly to the persons to whom the differences are related, Mr. DeMelt explains.

Students have shown great interest not only during class periods but also after school, coming back to the classroom to request further contact with the operators to whom they have talked.

"When we first started discussing classroom contact via radio here, I wanted to prove that it could be used effectively in the field of education. Now I think that even our limited experiments have proved not only that but also that radio, properly used at the high school level, can open an entirely new vista on the field of modern education," Mr. DeMelt has said.

"With the size of classes being approximately 30 students, the opportunity for really interested persons to continue contacts for more than a few minutes at the time is slight. What I would really like to do is to form one class for the purpose of international radio contact. Then with a whole semester or a whole year in which to work, the students would get to know those persons to whom they talk just as they get to know those on the campus around them," Mr. DeMelt explained.

He continued his trend of thought, saying, "Language classes, current events classes, and others could be invited to participate on occasion, benefiting them as well as the students regularly enrolled in the radio project."

The Lakeland high school experimental work is too young to form any definite conclusions as to its worthwhile effectiveness over a long period of time, and the number of broadcasts has been too few to produce a maximum response and to reveal the difficulties which may be encountered.

There is unanimous agreement, however, expressed by Mr. DeMelt, the cooperating Lakeland amateurs, and the students who have been associated with them, that the first broadcasts have proved successful and that they would definitely like to try many, many more.—BETTY JO McLEOD, Lakeland, Florida.

## Educational Stations of the Nation—WKAR

THE STORY OF EDUCATIONAL BROADCASTING at Michigan State College coincides almost identically with the development of broadcasting in this country. Originating as experimental equipment in the Department of Electrical Engineering at the College, the early operation was confined to short periods of demonstration broadcasts. Much of the work was done by students under supervision of electrical engineering instructors. In August, 1922, the station was licensed to operate on 300 meters [834 kc] with a power of 250 watts for unlimited time. The call letters WKAR were assigned. The station has broadcast continuously from that time, always in the service of the people of Michigan.

As one of the earliest broadcasters, WKAR pioneered successfully in several educational experiments. One of the earliest was the establishment, in

1925, of organized courses in agriculture given entirely by radio. Five separate courses were offered leading to a certificate of achievement. Enrollments were in the thousands as farmers were attracted to this new medium for learning. The courses were originally scheduled in the evening but this had to be shifted to morning hours when night time was no longer available. Another experiment was the institution, in 1932, of an organized series of programs designed for use of high school classes in biology. This series, which continued for five years, was also enthusiastically received by the schools, which were provided with advance information for the teachers cooperating. WKAR has continued to pioneer in educational broadcasting throughout the years.

Like most early college radio stations, WKAR has experienced several shifts in assignment of frequency and

of hours of operation. There was also a period when the operating budget was inadequate to provide the type of program service which could have been possible. But, through the foresight of several individuals who saw in radio a valuable adjunct to the college, the dark days were survived. A new impetus was given broadcasting in 1934 and a period of expansion was begun which has continued until the present. WKAR now operates on a full daytime assignment using a power of 5,000 watts and the frequency 870. The program schedule begins at 7 a.m. and continues throughout the daylight hours with six hours on Sunday.

Studies and offices were moved into the new Auditorium building in 1939. Here four modern studios and control rooms provide facilities for most broadcast situations. Recording room, news room, transcription library, and



offices complete the program facilities. Broadcast lines are available to thirty-nine outlets on the campus which increase the possibility of securing many of the events being held here and also provide auditorium studios when needed. In 1949, entirely new technical equipment was installed, including AM transmitter, control equipment, 300 ft. antenna, and transmitter building. The transmitter and antenna are located on college property approximately 1 1/4 miles south of the Auditorium.

A new FM station, WKAR-FM, was put into operation in October, 1948. Operating in the non-commercial educational band, this station uses channel 21.3 [90.5 megacycles], and has an effective radiated power of 9.7 kilowatts. WKAR-FM duplicates the entire broadcast day of WKAR but continues beyond sunset until 10 p.m. daily. Thus a full fifteen-hour daily schedule and five hours on Sunday are available to FM listeners.

With the expansion in programs and technical facilities has come also a growth in staff which now numbers sixteen fulltime members and thirty student members. The fulltime staff includes the director, program supervisor, production supervisor, news and special events supervisor, farm editor, sports editor, home economics editor, chief engineer, and eight engineers and operators. Announcers and continuity writers are students who have been chosen for their capabilities. All students who work on the staff are paid on an hourly rate. Many of the students on the staff are assimilated into the industry and former members are to be found in many of the radio stations in this area.

When the entire radio broadcasting structure was reorganized and consolidated in 1939, the Department of Radio was assigned to the All College Division and brought directly under the administration of the president. The department is administered by the director who is also in charge of both radio stations. Like any college department, radio operates on a budget and there is no other source of income. The department has no teaching responsibilities, but is entirely an educational and public relations arm of the college. Students used on the staff or as talent are selected solely on the basis of ability. The stations are in no sense a laboratory.

The objectives of broadcasting at Michigan State College are to provide educational and informational programs from the vast storehouse of materials at the college and to provide a public service to listeners. Service to Michigan people is the guiding principle. Informational programs are presented as interesting productions and not as organized courses. While there have been broadcasts from the classroom and attempts at radio courses in the past there is now no "college of the air" type of programming. It has been concluded that educational materials on the adult level can best be presented without the formality existent in the usual residence class situation.

Public service has always been an important objective of the station. With a favorable location near the State Capitol, it has been possible to schedule regularly the governor and departments of the state government. At present seven state departments carry a weekly program on the station. For a number of years the messages of the governors to the Legislature, as well as weekly reports of the progress of legislation, have been broadcast by direct wire from the Capitol. Such programs are non-political and are broadcast with the expectation that an informed citizenry will result in more intelligent voters.

In the field of broadcasting for the public schools *Adventures in Music* has attracted nationwide interest. The program originated as a series to supplement the work in rural school music being done in eighteen Michigan counties by specialists in this field. The materials used were selected by these specialists as a rural school project. However, the wide acceptance of the program has now removed much of the rural school application as it is being

used by many city schools as well. More than 200,000 school children hear this weekly broadcast regularly throughout the school year.

About five years ago the program format was changed to incorporate a dramatic element by using characters who carry the continuity week by week. The program is now produced on stage with an audience of school children who come from all parts of the state. Reservations have been made for all programs this year and the number of children who will see the broadcast will approximate 10,000. The main characters are costumed and all music is presented by live musicians. A teacher's manual is provided for cooperating schools so that adequate preparation can be made before the broadcast. This is the most elaborate production on the WKAR schedule.

Another program for children is *The Bookmobile*, a daily story hour arranged for the age group from 6 to 13. This program is closely integrated with the departments of children's books in the Michigan State College Library and the Michigan State Library. It takes its name from the traveling libraries which visit many Michigan communities. In the production, the bookmobile drives up and the driver acts as the master of ceremonies for the broadcast, in which there are riddles, letters from children, stories, and other interesting features. As promotion for this series the Michigan State Library distributed posters to every library in the state. Meetings of librarians have discussed their participation and parent groups have become interested. As a special feature there is a WKAR Bookmobile Club, membership in which requires that the child send in a list of books he has read. Membership carries a card and a pin. Lists are sent to the library



Stage and production setup of *Adventures in Music*, a WKAR program heard weekly by more than 200,000 school children and witnessed each season by approximately 10,000 school children who come to Lansing to see it.

for their information on reading habits of children.

A weekly program for use in schools is also scheduled by the state office of the Future Farmers of America. This is a subject-matter presentation and also employs member groups who have achieved success in their projects. Many schools which, because of time conflicts, cannot receive the program at the regular broadcast hour, record it for later use.

Most of the programs presented by WKAR are on the adult level and cover as many areas as possible. It is expected that in thus broadening the scope of the programs there will be something of interest to all groups. However, there are many programs for specific publics and so-called minority groups. The continuity of broadcasting certain features has resulted in large audiences and some programs being on the air for a number of years.

Four weekly programs are given in the field of public school education. The Michigan Education Association presents the point of view of the profession and teacher relationships. The Michigan Congress of Parents and Teachers discusses the work of that organization and the responsibility of parents to the schools. The Michigan Department of Public Instruction informs on the supervision of that department and the problems facing school districts. The Department of Education at the College conducts a weekly roundtable utilizing school administrators and teachers to discuss in-school problems.

Seven forum discussions a week are scheduled. Each covers a different area

and brings to the listener both sides of questions. *The Current Affairs Forum*, presented by the departments of History and Political Science, covers matters of national and international import by authorities on the faculty. *The Collegian Speaks* is a similar forum, but presents the student point of view. *The Farm Forum* is planned by a committee and covers all phases of rural living. *The Spartan Forum* is a "town meeting" type of audience-participation program which features key speakers and questions from the floor. *Living Today* discusses problems of family life in a changing world. *Rural Religious Life* describes the problems of the rural church and its relation to the community. *The University of Chicago Roundtable* is also carried.

A very successful public relations program has been on the schedule for the past year under the title *My Big Story*. This program brings to the studio the editor or publisher of a Michigan newspaper to tell about the biggest story his paper has covered. Stories have varied from the detection of bank robbers to the promotion for a city hospital. The main episodes of the story are dramatized and the editor is interviewed on the way the paper has followed the story. The arrangements are made through the Department of Journalism at the college. Through this program an excellent relationship has been fostered between the station and the newspapers of the state.

A survey has been conducted recently to determine in a qualitative way the effectiveness of the WKAR programs which might serve as a guide to future operations. This was a "by mail" study,

sent to listeners on the active mailing list of the station, to alumni groups, and to general listeners. Based on a 68 per cent return of questionnaires, a daily flow chart has been plotted. The resulting information has served to evaluate listening and there have been some changes made in program time and in program content. The data are now being assembled and will be published in the near future.

In general the program structure of WKAR contains approximately 59 per cent of talk—including news, educational features, public service, and informational programs. Approximately 41 per cent of the program is devoted to music. The largest service area is in agriculture and home economics to which 19 per cent of the time is devoted.

Michigan State College, the oldest of the Land Grant Colleges, is dedicated to the service of the people of Michigan. The radio stations owned and operated by the college, WKAR and WKAR-FM, are likewise dedicated to the service of the listeners. Throughout the more than twenty-seven years of broadcasting this policy has built a large body of followers who depend upon the stations for information and entertainment. These listeners are found in all sections of Michigan and also in neighboring states. WKAR has always maintained a foremost position among educational broadcasters. With the heritage of service well rendered it will continue to provide education and information to the people within the range of its voice.—ROBERT J. COLEMAN, director, WKAR, WKAR-FM.

## Texas Celebrates Ten Years of Radio

TEN YEARS AGO this month, Radio House went on the air with a state-wide broadcast as the voice of Texas University. In the decade that followed, the institution has performed a function unique in Texas—it has acted as spokesman for the latest developments in public education. With those words, Texas Governor Allan Shivers saluted the radio broadcasting unit of the University of Texas on its tenth anniversary celebration in November.

The Governor's salutation constituted a part of one of the four special broadcasts with which Radio House blanketed the state during its anniversary

week. His words were carried by the Texas State Network that featured the University Symphony Orchestra performing under the direction of Alexander von Kreislser of the UT faculty.

Other anniversary-week shows were the following: over WFAA, Dallas, and the Texas Quality Network—Angel Reyes, distinguished violinist and guest professor in the Music Department, playing the Beethoven Violin Concerto, supported by the University Symphony Orchestra. Over the Lone Star Chain—Norman Corwin's *You Can Dream, Inc.*, with a student cast and a staff director. Over KVET,

Austin, and the Liberty Broadcasting System—Norman Corwin's *Untitled*, with a student cast and a staff director.

The four broadcasts were transcribed in an afternoon and night session in the Music Building Recital Hall, where four hundred invited guests listened and watched the process. Included in the audience were delegates to the Conference for Texas Women Broadcasters and to the fourth annual convention of the 13th District of AWB. Radio House sponsored both meetings this year, combining the discussions of the women broadcasters with the orientation of its radio students. Panels, films,

speeches, luncheon and dinner meetings filled the two-day session, highlighted by the appearance of such distinguished guests as Judith C. Waller, director of public service programs, NBC, Chicago; Lucille Shearwood, Federal Advertising Agency, New York City; Dr. Alice Sowers, director, Family Life Institute, University of Oklahoma; Joseph Reis, former educational director, Station WLW, Cincinnati, and now press attaché, American Embassy, Mexico City; and Lance Tschannen, formerly with the Swiss Broadcasting System, Berne, Switzerland.

From an extra-curricular activity of ten years ago, Radio House has grown into a part of the College of Fine Arts, with two hundred students majoring in radio broadcasting. The first bachelor of fine arts degree, with a major in radio, was granted by the University of Texas in 1947. Those and subsequent graduates are today helping to staff radio stations and networks in all sections of Texas.

In addition to its scholastic function, Radio House continues to act as an administrative unit of the University, furnishing an outlet for telling the people of the state about the events of the University year. Its public information broadcasts give statewide attention to the best faculty and student minds and to the continuous stream of internationally-known guests who visit the campus. Child and adult education, classical music, literature, foreign relations, and charity drives are the leading subjects for Radio House programs.

Radio House operates on a budget of \$75,000 a year, exclusive of salaries paid for class instruction. Besides the director of broadcasting, there is an assistant director, a production manager, script editor, a technical supervisor, a staff organist, and an office manager. Working under these are

three engineers, two script writers, four office assistants, and some twenty part-time student assistants in production and record-handling. A unique feature of Radio House operations is an orchestra and chorus, the members of which are paid at the rate of \$1.50 per hour for their services.

The writer, who is Radio House director, serves as the coordinator of radio activities at the University and clears all questions of general policy through the Faculty Committee on Radio and Television. Gale R. Adkins is assistant director and program director; Harvey Herbat, production manager; and Noyes W. Willett, technical supervisor.

The physical equipment of Radio House has been constantly improved until today its recording machinery is considered to be the finest in the state. A separate recording room equipped with the latest RCA machines insures top quality on Radio House transcriptions.

Radio House feeds its programs through three Austin stations and through more than seventy member stations of the Texas Quality, Texas State, Lone Star, and Liberty Networks. This gives it complete coverage of the entire state. During the past year, Radio House broadcast a total of 1,303 hours and 15 minutes. This compared with 532 hours and 40 minutes on the air during the preceding year. To measure the growth of Radio House for the decade of development it celebrated in 1949, the total broadcasting time during its first year of operation, 1939-40, was 39 hours and 50 minutes. When Radio House was started ten years ago, its object was "to extend the boundaries of the campus to the borders of the state." Today it is doing that job with increasing frequency.—THOMAS D. RISHWORTH, director, Radio House, University of Texas.

## Events—Past and Future

### Michigan State Program

The nationally known "Discussion 66" technique, directed by its originator J. Donald Phillips, will provide the method for exchange of ideas at the fifth annual Michigan Radio Conference which will be held Friday, March 10, in the Michigan State College Union building, East Lansing, Michigan.

Radio men, educators, and community leaders are expected to attend the all-day conference which is designed to promote cooperation among the three groups. Registration begins at 9 a.m., and any interested person is welcome. Conference director is Professor Joe A. Callaway.

Mr. Phillips will direct conference attendants in his informal "Discussion

66" method. Before the program begins, people will get together in groups of six to determine the major problems they wish to have settled; a spokesman for each group will then announce the questions; the speakers, having heard the problems, will attempt to incorporate the answers into their talks. At a later session, more questions will be submitted.

Dr. Lee Thurston, Michigan's state superintendent of public instruction, will represent education's side of the problem. Included also will be spokesmen for community groups and for the legal and professional radio fields. In addition, Professor Garnet R. Garrison of the University of Michigan Radio Department will be one of a panel of experts who will help answer questions.

An exhibit of radio and television equipment will be on display all day outside the conference rooms, and a short film on some aspect of radio or television is being planned for the early morning sessions.—MAXINE A. EYESTONE.

### Oklahoma Radio Conference

Headlining the speakers at the Annual Radio Conference of the University of Oklahoma, March 12-14, will be Wayne Coy, FCC chairman, and Richard P. Doherty, director, NAB Employee-Relations Department.

Some degree of optimism has replaced the pessimistic outlook of a year ago in the minds of most broadcasters, so the theme of this year's conference has been selected as "Great Expectations," according to Dr. Sherman P. Lawton, conference director.

Sessions on sales and market problems will hear from R. B. McAlester, KICA, Clovis, N. M., on "Sales, Service, and Showmanship"; James R. Curtis, KERO, Longview, Texas, on "Preparation of Presentations for Local Selling"; Bill Hoover, KADA, Ada, Oklahoma, "The Art of Servicing Commercial Accounts"; George Tartar, KCRC, Enid, Oklahoma, "Regional Selling Problems of the Small Station."

A session on news, with some news clinic angles, is being chairmanned by Willard L. Thompson, of the School of Journalism, University of Oklahoma, with speakers to be announced.

Television problems will loom large in the program with Roy Bacas, WBAP-TV, Fort Worth, starting off with "Exploding the Television Myth."

Other regional leaders listed on TV topics include Dave Pasternak, KSD-TV, St. Louis; Hoyt Andres, WKY-TV, Oklahoma City; and F. M. Randolph, Tulsa.

Matthew Bonebrake, veteran FM-er of KOCY, Oklahoma City, is heading up a session on the future of FM.

Agencies are represented on the program by southwestern notables like Monty Mann, Dallas; and Lowe Runkle, Oklahoma City.

Problems of getting started in the industry will be handled by William Morgan and Jack Payne of KNOR, Norman, Oklahoma, and Herb True, Carter Advertising Agency, Kansas City, among others.

Ernest Noth, University of Oklahoma Books Abroad head, formerly with the *Voice of America*, will speak on "Warfare and Peacefare on the International Airways."

A group of sessions particularly intended for college and university representatives, but open to members of the industry, will include Paul Brawner, WKY, Oklahoma City, on "What a Station Expects of a Radio School"; T. M. Raburn, KGYN, Guyton, Oklahoma, on "What's Wrong with Radio School Graduates"; Albert W. Capuder, Southwest Louisiana Institute, on "Recent Trends in Teaching Radio in Colleges and Universities"; Maybelle Conger, Central high school, Oklahoma City, "What I Expect of Station Managers"; Forrest Whan, University of Wichita, "10-Watt FM Stations for School Use"; William C. Dempsey, University of Nebraska, "In-Service Scholarships"; and others to be announced.

Opening day of the conference will be largely devoted to demonstration broadcasts by southwestern colleges and universities. Tentatively listed for demonstrations are Louisiana Polytechnic Institute, Southwest Louisiana Institute, Texas Christian University, Kansas State Teachers College, Panhandle A & M College, and the University of Oklahoma.

### Michigan's Silver Anniversary

With a "contest" between faculty members and NBC's Quiz Kids, a visit from the University of Chicago Round Table, and a flood of special programs, brochures, broadsides, and press notices, the University of Michigan Broadcasting Service held a double

celebration throughout the week of January 8. The foremost *cause célèbre* was Michigan's Silver Anniversary of broadcasting.

The University of Michigan entered the field of educational broadcasting in 1925 as one of the pioneers in the field. Waldo Abbot, present director of broadcasting, has been in charge of the service since its inception. The present staff includes program director E. G. Burrows, music director Philip Duey, script editor William Bender, Jr., and production manager Jim Schiavone.

Within the past few months, Station WUOM, operated by the Broadcasting Service, has increased its power to 44,000 watts [ERP] and has moved into modern, carefully architected studios. The formal dedication of these new facilities was the second feature of the seven-day celebration.

Three network programs and a TV show originated at the University during the week. Lecture halls and the campus theater were pressed into service to accommodate the large audiences. The Quiz Kids drew the largest single crowd: 1,300 students, faculty members, and townspeople watched the professors go down to defeat before Joe Kelly's prodigies. An informal open house attracted a steady flow of people throughout the week. Other stations in the area honored the university with special "salute" programs.

Climaxing the week was WUOM's special 2½-hour schedule on January 14. One segment of this period was devoted to an interview with guest Judith C. Waller, director of public service, NBC Central Division; another portion featured informal interviews with past graduates of Abbot's radio courses. An original half-hour documentary on the growth of radio at Michigan was produced in the WUOM studios, and a band and glee club concert originated in the campus auditorium. Various parts of the schedule were picked up and rebroadcast by a number of Michigan stations.

### AER College Script Contest

Audio Devices, New York, has undertaken national sponsorship for the annual script competition of the Association for Education by Radio, for the third successive year. The School Broadcast Conference and *World Book Encyclopedia*, both of Chicago, are continuing their affiliation with the contest.

New sponsors on the national scene include the Webster Electric Company, Racine, Wisconsin, and the Protestant Radio Commission, New York. National awards total more than \$1,000.

Regional sponsors include Station WJJD, Chicago [Central Region] and Freed Radio Corporation, New York [Eastern Region]. Each will award \$100 to regional winners in classes 1, 2, 3, and 4.

The contest is open to students enrolled in colleges and universities in the United States and has drawn entries from thirty-two states during its first two years of operation. Purpose of the contest is to encourage good script writing among college students and to call the attention of the industry to promising writers.

In addition to cash awards of more than \$300 to students, Audio Devices awards Audioclips, stylus points, and recording tape to teachers of the winning students. The School Broadcast Conference encourages the writing of American history scripts by its Harold W. Kent Award of \$100. *World Book Encyclopedia* signals its interest by a complete set of its publication to the winner in each of the four script classes. The Protestant Radio Commission is anxious to promote interest and quality in good religious scripts and is providing \$100 for scripts on religious subjects. The Webster Electric Company, makers of tape recording equipment, offers a minimum of \$100 in regular classifications. Other cash awards of \$300 in regular classes, plus regional awards yet to be announced, are open to the student winners.

Rules of the contest, which closes March 30, may be obtained in quantities from Dr. Sherman P. Lawton, University of Oklahoma, Norman.

### Long Beach Dedicates FM Station

Long Beach, California, joined the ranks of U. S. city school systems owning FM stations when it held dedication exercises for Station KLON, January 3. The new station began operation on 88.1 megacycles with 10 watts power, enough to be heard throughout the entire city.

The initial schedule calls for seven 15-minute programs daily, between the hours of 9 a.m. and 2:45 p.m., on all school days. Classrooms throughout the entire city have been equipped with FM receivers so that every teacher may use



those programs which contribute to her curricular objectives. Thus classroom work will be greatly vitalized.

The Long Beach school administration visualizes also the benefits which young people will gain from creating and broadcasting their own programs. Learning to speak clearly and effectively into a microphone, to write radio scripts, and to produce and broadcast radio programs constitute important experiences for today's youth.

KLON will also offer valuable experience to students in the field of electronics. Already students in City College have gained experience in assisting in the installation of the station. Now they help to operate and maintain it. Also they are rendering important service in the development of the permanent radio center which will be located in a new school building now under construction.

The following series are among those now being broadcast: *Young Musicians at Work*, a seventh grade music program; *Music from Far and Near*, elementary grade music; *These Great Americans*, dramatizations of the lives of leading Americans; *What's in a Name?* original programs written and produced by 500 local junior high school pupils; *Bag o' Tales*, literature classics told by school librarians; *Stories to Remember*, citizenship series prepared by the Institute for Democratic Education; *Adventures in Research*, dramatizations about scientists; *Books Bring Adventure*, dramatizations of popular books; and *Camp Hi-Hill*, telling about activities at the city-school mountain camp.

The administrative staff of Station KLON consists of the following: N. Evelyn Davis, head, Audio-Visual Department, station supervisor; William V. McKay, assistant supervisor and program director; and James O. Plusch, coordinator of electrical trades, City College, operation and maintenance supervisor. Program assistants are Mrs. Mildred Kaiser and Robert Sekerak. Douglas A. Newcomb is superintendent of schools at Long Beach and Mrs. Elizabeth Hudson is president of the Board of Education.

### Cleveland's WBOE Celebrates

Station WBOE, Cleveland Board of Education, held its Midyear Anniversary Festival during the two weeks, January 23 through February 3. During that period it featured unsurpassed

offerings of music, drama, and classroom broadcasts. Included were such unusual talks as "How to Live a Hundred Years Happily," by Dr. John A. Schindler, and "How to Live With Your Nerves," by Dr. Walter C. Alvarez.

The radio editors of the Cleveland daily newspapers, *The Press*, *The News*, and *The Plain Dealer* went overboard in praise of what this noncommercial, educational FM station provided for Cleveland radio listeners. A few quotations from lengthy comments give some indication of the way in which this festival was received.

Stan Anderson, in his column "SEE—HEAR" in the *Cleveland Press*, wrote:

If you have an FM set, you may as well set it at 90.3 for the rest of the week. Probably no station in America . . . will give its listeners the splendid recorded music booked by WBOE. . . . Especially inviting children's programs will be heard each day.

Elnore Bacon told readers of the *Cleveland News*:

WBOE-FM offers another of its fine two-week midyear festivals of programming for

Cleveland radio fans starting this week. . . . From 8 to 9 these mornings WBOE offers music by Grieg, Mendelssohn, Mozart, Handel, and others so as to give the day a tuneful pleasant start. . . . From 9:30 to 10 we take a voyage to other lands. . . . Italy . . . Spain . . . east of the Rhine . . . Vienna . . . around the Baltic . . . talks with various Cleveland educators who are directing the teaching in the schools . . . and recorded operas . . . Carmen . . . Norma . . . La Traviata . . . La Forza Del Destino . . . Turandot.

George E. Condon, under the heading "ON THE AIR" in the *Cleveland Plain Dealer*, puts it this way:

WBOE is in full swing with its midyear anniversary festival as represented by one of the finest aggregations of good programs to be offered Cleveland listeners at any time during the year. . . . The station begins at 8 in the morning with the finest type of music and continues with similar musical programs and educational features through until dinner time or thereafter.

The Cleveland public school authorities, and particularly Edwin F. Helman, WBOE director, deserve hearty congratulations and the highest praise for the imagination they have shown in planning the service which WBOE renders to the schools and to the community.

## FREC Recommended Programs

The Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C., has issued a list of selected network radio programs for listening during the winter quarter. Space prevents the inclusion of the brief description which is provided for each program, but AER members should find the titles helpful in planning their own personal listening and that of their students.

The titles and networks of the recommended programs are as follows: *Northwestern Reviewing Stand* [MBS], *Mutual's Choral Series* [MBS], *Invitation to Learning* [CBS], *People's Platform* [CBS], *Piano Playhouse* [ABC], *Fine Arts Quartet* [ABC], *America United* [NBC], *University of Chicago Round Table* [NBC], *Oberlin Radio Young Artists Series* [MBS], *NBC Theatre* [NBC], *This Week Around the World* [ABC], *Mr. President* [ABC], *You Are There* [CBS].

*N. Y. Philharmonic Symphony* [CBS], *Voices That Live* [ABC], *Living 1950* [NBC], *American Forum of the Air* [NBC], *Milton Cross Opera Album* [ABC], *Radio City Playhouse* [NBC], *Harvest of Stars* [NBC], *The Greatest Story Ever Told* [ABC],

*Family Hour of Stars* [CBS], *Theatre Guild on the Air* [NBC], *Sylvan Lawn Opera Concert* [MBS], *American Album of Familiar Music* [NBC], *This Is Europe* [MBS].

*Don Wright Chorus* [MBS], *Headline Edition* [ABC], *Mutual Newscast* [MBS], *Behind the Story* [MBS], *The Telephone Hour* [NBC], *Catapult of America* [NBC], *Carnegie Hall* [ABC], *America's Town Meeting of the Air* [ABC], *Time for Defense* [ABC], *Labor-Management Series* [ABC], *This Is Our Town* [ABC], *Family Theatre* [MBS], *On Trial* [ABC].

*Oklahoma Symphony Orchestra* [MBS], *California Caravan* [MBS], *Fishing and Hunting Club of the Air* [MBS], *Author Meets the Critics* [ABC], *Hallmark Playhouse* [CBS], *The UN Is My Beat* [NBC], *The Air Force Hour* [MBS], *Meet the Press* [MBS], *Capitol Cloak Room* [CBS], *Pro and Con* [NBC], *Fred Waring* [NBC], *Coast Guard on Parade* [MBS], *Let's Pretend* [CBS].

*Public Affairs* [NBC], *American Farmer* [ABC], *The National Farm and Home Hour* [NBC], *Symphonies for Youth* [MBS], *Metropolitan Opera* [NBC], *Adventures in Science* [CBS].

*Cross Section*, U. S. A. [CBS], *Hands for Bonds* [MBS], *Memo from Lake Success* [CBS], *NBC Symphony Orchestra* [NBC], *Hawaii Calls* [MBS], *Chicago Theatre of the Air* [MBS], *Voices That Live* [ABC].



## Alpha Epsilon Rho

Alpha Epsilon Rho has had exploratory letters from many college radio groups interested in affiliating with the national fraternity. Two such colleges have recently made formal application for membership. On December 8 through 10, Leo Martin, regional vice-president, visited the radio group at the University of Miami, Coral Gables, Florida. He thoroughly investigated the applying group and his recommendation was added to the brochure circulated to all AEP chapters. On January 19 and 20, Glenn E. Ellstrom, regional vice-president, visited the Jordan College of Music, Indianapolis, Indiana. Mr. Ellstrom's recommendation was added to the materials circulated to all chapters for their consideration of the application of the Jordan College of Music. A two-thirds vote of all chapters is required on the applications of new groups for membership in the organization. The final decisions on these new chapter grants will be available by March 1.

**Chi**, Texas Western College.—On January 10, Chi Chapter elected officers to serve throughout the coming semester and the coming months. Elected were Neal Richards, president; Marlen Haines, vice-president; and Bonnie Cathy, secretary-treasurer.

New Chi actives are Fayrene Burden,

Bonnie Cathy, Marlen Haines, and Irene Oppenheimer.

**Rho**, Shurtleff College.—Rho chapter members busied themselves this last month with four broadcasts over WQKZ—a program for the local high school PTA and a program for the YMCA. In addition, they participated in a city welfare program of discussion on the effects of radio and television on children.

**Epsilon**, Ohio State University.—Epsilon members are planning to launch another series of live shows to be presented weekly over local stations in Columbus. The shows, to consist of talent from the ranks of AEP, will have scripts written by students of continuity at Ohio State.

**I's Safety Time**, the chapter's Saturday morning audience participation program for elementary school children, was in some confusion not so long ago when the school invited to appear got its dates mixed and failed to show up. That day the audience consisted of members of AEP who tried to make their voices reasonably like eight- and nine-year-olds.

**Pi**, Baylor University.—Pi chapter will play host to the newly formed Southwestern Collegiate Broadcasting System sometime in the spring. Purpose of the system is to exchange ideas, problems, and solutions and to acquaint the radio industry with the work done by campus stations.

Another Pi project is the production of a weekly all-campus talent show.

To increase attendance at chapter meetings, absentees are fined twenty-five cents. Three unexcused absences place an active on the "suspended" list.

Questions concerning Alpha Epsilon Rho should be addressed to Betty Thomas Girling, Executive Secretary, Alpha Epsilon Rho, Station KUOM, University of Minnesota, Minneapolis 14.

terpretations make the series a stimulating and delightful introduction to the appreciation of great music.

Here are the titles and summary of each program:

[1] *A Child's Day*—Schumann. Music: Of Strange Lands and Peoples, Catch Me If You Can, Important Event, Traumerer, Contentedness, the Knight of the Hobby Horse; [2] *Musik in a Merry Mood*—Haydn. Music: Finale from the Sonata in C Major, Gypsy Rondo; [3] *From Mountain and Field*—Grieg. Music: Papillon [Butterfly], To Spring, the March of the Dwarfs; [4] *Picture of an Exhibition*—Moussorgsky. Music: To vs. Bydlo, Trilby; [5] *Musik in Grace*—S. Bach. Music: Jesu, Joy of Man's Desiring, March in D, Invention; [6] *Tales in Tone*—MacDowell. Music: Of a Tailor and a Bear, Of Br'er Rabbit; [7] *It Waltzes Grave and Gay*—Brahms. Music: Seven Waltzes from Opus 39, Lullaby; [8] *Albion for the Evening*—Tchaikovsky. Music: Mazurka, Polka, Song of the Lark, Troika en Traineeux; [9] *Melodies that Live*—Mozart. Music: Minuet in D, Rondo from the Sonata in C Major; [10] *Songs Without Words*—Mendelssohn. Music: Songs Without Words numbers 26 [in B flat], 1 [in C Major], Spinning Song, Spring Song; [11] *Musik as a Language*—Beethoven. Music: Slow Movement of Sonata Pathétique, Scherzo from Sonata Op. 2, No. 2; [12] *From Old Vienna*—Schubert. Music: Minuet from the Sonata in G Major, Op. 78 and a group of waltzes; [13] *The Children's Corner*—Debussy. Music: Serenade for a Doll, The Little Shepherd, Golliwogg's Cakewalk.

**Appraisal**—Teachers, parents, and students enjoyed these programs. They are especially fine as an introduction to great music. The manual, which can be easily reproduced by mimeograph, should be in the hands of each teacher, especially so if the teacher has little knowledge of music. *Background of the Recording* tells of historical events in the country or countries in which the composer lived, which may have influenced the music. Stories about the composer are brief but of interest to students. Pre-listening activities include locating the countries and cities concerned with the composer's life. Although all of the follow-up activities may not be feasible, some are possible in every classroom and the alert teacher will use at least a few from each program. Among suggested ideas are pictures, clay modeling, essay writing, questions leading to further study of the composer and his music, acting out episodes in the composer's life, informal discussions as to liking or not liking the music—all leading to a democratic process of music education which correlates with other subjects and incites students to more interest in really good music. Further, the music is not too "high brow" for untrained individuals (musically speaking), neither is it too "low brow" to be enjoyed by the most musical person.—Mrs. GEM NEWMAN.

### Adventures in Folk Song

**Rating**—This series receives a general rating of "excellent" from a Detroit, Michigan, committee under the

## AER Record Review

### Piano Adventures

**Rating**—This series receives a general rating of "excellent" from a Parkersburg, West Virginia, committee under the chairmanship of Mrs. Gem Newman.

The series was judged to be most useful in music education, and for children from the ages of eight through twelve. The artist, Mary Van Doren, is not only a brilliant musician but a teacher as well. She brings to the series a clear understanding of the needs of children in developing understanding and appreciation of good music.

**Specifications**—A series of thirteen 15-minute transcriptions for broadcast and for permanent transcription libraries on microgroove [long-playing] records. The series is accompanied by a Teacher's Manual listing program notes, background of each recording,

the composer, and pre-listening and follow-up activities. The Manual provides suggestions for correlating these music programs with other subjects, with provision made for variations to suit the ages of listeners. Included also is a selected list of recordings by each composer, and a correlated reading list about music in general, real and imagined musical people, the composers, and something about the countries in which the composers lived.

An audition record for one week's consideration may be secured without charge other than shipping costs by writing to Gloria Chandler Recordings, Inc., 422½ West 46 Street, New York 19.

**Description**—These programs present music of some of the world's greatest composers. Miss Van Doren's friendly comment and her brilliant in-

chairmanship of Mrs. Kathleen N. Lardie.

This series was judged to do for American history what *Books Bring Adventure* does for children's literature. It begins with the coming of the first white settlers to the new land of America, touches on the Revolutionary period in Massachusetts and Virginia, and follows the spanning of the Continent by restless and ambitious Americans.

**Specifications**—A series of thirteen 15-minute transcriptions at 33½ rpm. Produced and distributed by Gloria Chandler Recordings, Inc., 422½ West 46 Street, New York 19.

**Description**—This is a singing series. From the moment when history first records the story of America to the latest hit tune from Tin Pan Alley, songs have been an important part of the lives of Americans. Thousands of songs made part of the cargo of the ships that brought people from other lands to the land of America. Some of those songs have been lost. Others have been cherished and sung from generation to generation. Most of America's folk songs have been kept alive by women. Women have sung to quiet their children, to lighten their work, to cheer their leisure, for amusement or solace or the long waiting. The folk songs chosen for these recordings are taken from the collections of Martha King and Barbara Rogers, who sing and play the songs made by the men and women and children who made America.

Here are the title and summary of each disc:

[1] *We Start a New Country*. America sings—from its very beginnings. In the 17th Century, settlers from Europe brought to America their hymns and singing games and lullabies and work songs, added them to songs already in the land, the songs of the American Indian; [2] *Let Freedom Sing*. The idea of freedom came to America in the first ships. During a century and a half it grew and with it grew the songs of freedom. The liberty songs were made with the making of the Revolution and did their part in heartening patriots for the long struggle; [3] *Games and Ventures*. Revolutionary New England wasn't all work and worry. Children and grown-ups alike played singing games, sang nonsense songs while they made shoes and bullets, wove cloth for the Continental Army, and kept the farms going; [4] *Peddlers and Seafaring Folk*. New England working men were singing men. They made tall tales and tall songs out of their jobs, especially out of the ancient work

of sailors and the work of that distinctly new American character, the Yankee Peddler. While men sang at their work, women sang to their children—mothers their lullabies, grandmothers advice to young girls; [5] *South of the Potomac*. Virginia's farms were filled with music in Colonial times. George Washington at Mount Vernon, Thomas Jefferson on his mountain in Albemarle heard and delighted in all kinds of folk music—ballads, popular songs from folk operas, children's songs, lullabies; [6] *Work Songs and Spirituals*. The Negroes on the cotton plantations had a song for nearly every occasion. All day men and women picked cotton more easily because of the rhythm of their work songs. At night and on Sundays they sang their misery away in haunting spirituals and triumphant shouts and jubilers—and the children sang at their games in the hard clay yards around the cabins; [7] *Hills and Hollows of the Appalachians*. The frontier's challenge to the debtor, the dispossessed, the adventurer, helped set the pattern of the American character. The restless and dissatisfied moved West. The long, narrow hollows between the folded hills of the Appalachians were full of song—songs remembered from Elizabethan forbears or song-stories made about the happenings of mountain life, animals, barter, ghosts, the chore of taking care of the "least ones"; [8] *Moving On*. Men like Daniel Boone couldn't stay put. They scouted new lands, adventuring deeper and deeper into the unknown West, discovering rich new areas. They were followed by settlers, and settlers and stay-at-homes alike made songs about their ways of living and thinking—lullabies and songs to tell of their wanderlust and work songs; [9] *Still Traveling*. Rivers were crossed, forests were cleared for homes and crops, the country grew westward. On the roads and on the new farms the traveling people and the people who had settled down made songs for their work and their play—songs about the rivers they rode, the dangers they found along the way, their moments of relaxation and their homes; [10] *Into the Wilderness*. The moving Americans were well aware of the job they had undertaken, the job of making a nation. Sometimes the achievement seemed to them almost supernatural. Sometimes it seemed that only men who were more than men could clear a wilderness. So, Americans created a mythology of their own. They created it with "tongue in cheek" and broad smiles behind the words out of such men as Davy Crockett. Stories and songs told of the huge struggle of homespun heroes against nature. Other songs cut the hero down to size and made a picture of ordinary wilderness-winners as they danced and fought and raised their families; [11] *Gold in the Hills*. The gold discovered at Sutter's Mill started a race to California by wagon and pack train, by ship and "shank's mare." Some of the racers never got there. Some arrived and died as poor as they were when they started. Some found wealth other than gold. A few made fortunes at gold mining. Out of the struggle and the greed and the disappointment and the joy came a whole new group of folk songs. The gold-seekers sang about their girls and their money, about characters in

the gold towns and the exciting things that sometimes happened there; [12] *Homesides and Grasslands*. The mad rush of the 49ers completed the spanning of a continent. Now came the building up, the spreading out, the settling in. Homesteaders and ranchers moved into Missouri and Texas, took up land, built homes, made songs. Men sang as they walked beside their oxen or wagon trains. Women sang encouragement and love to their babies in ballads and lullabies. Children sang at their games. Everybody sang when, the work over, men and women and children met for fun at play parties; [13] *The Lonesome Prairie*. The rich grasslands of the prairie country were huge natural pastures for beef cattle. Land was cheap and the herds ran freely over the ranges. But the plains were lonely and then men who rode fence or herded cattle to branding pens or looked for strays made themselves songs to sing at the stars, quiet the animals on the trail, express their content when they camped at night beside the fire.

#### Appraisal—

Come on, boys . . . come on, girls  
Round and round we'll go  
Whistle or hum or shout or sing  
This is a singing show.

Sing the songs folks all know  
Round the U. S. A.  
Everytime we say hello  
We will sing our troubles away.

This is the opening of each of the broadcasts on *Adventures in Folk Song*, and it is exactly what everyone who hears the records wants to do.

This series reaches a new high in the transcription field. We find young folks humming along with the tuneful melodies. We find the older groups listening intently for the stories of adventure in the building of a nation; and we find the grown-ups say, "I want to hear every program in this series."

*Adventures in Folk Song* gives in a subtle manner the growth of America and the colorful story of its people—those who pushed their way westward to a new land. Songs that have been cherished from generation to generation are included in this group. The 95 different folk songs in the series are skillfully woven into the format of the broadcast, and as one young listener remarked, "You feel as though the persons singing them were sitting with you singing to you."

Marty Clark King and Barbara Ellen Rogers, who carry the narration and the singing, perform equally well, whether they are giving in the old times that women sang to quiet their children, or the songs that come out of men's work and men's emotions. The guitar accompaniment makes us feel that the traveling minstrel is really a part of the group . . . the person to whom others turn for a little entertainment at the end of the day or on the long journey ahead.

We vote *Adventures in Folk Song* a triple star on our chart and recommend to all who enjoy songs bleeded with a clear, casual, entertaining script this series, not only for entertainment but for a deeper knowledge of the trends of American song—KATHLEEN N. LARDIE.

## Members Write Us

### "Educational Stations" Series

John C. Crabbe, director of radio, College of the Pacific, Stockton, California, wrote the following letter to the Editor recently concerning the series, "Educational Stations of the Nation":

We have been watching your series of articles on "Educational Stations of the Nation" with a great deal of interest in this year's issues of the *AER Journal*. Naturally, we would like to be included in this series and we are wondering if you are extending invitations to schools to present their materials or if we are to submit such materials on a "first come, first served" basis.

I feel that the *Journal* has been very informative this year and I have received several favorable reactions regarding the material contained therein. I believe that you are entitled to the sincere thanks of the entire Association for your work in this direction.

### January Editorial Criticized

Robert E. Schreiber, director, Audio-Visual Service, University of Maine, Orono, while favoring the protection of education's FM band, expressed some criticism concerning one passage in the January Editorial. In a letter to President George Jennings, dated January 12, Mr. Schreiber wrote:

Our esteemed editor seems to have blown his top, editorially, in the current issue of the *AER Journal*.

Although concern over the use of educational channels of FM for religious education is undoubtedly well-founded, I believe many individuals would question the ethics of classifying religious education with "bucksters of soap, cigarettes, and servan." Certainly there must be a better method of espousing the cause of one social institution that does not necessitate tearing down another equally important social institution.

Let us hope that Editor Tyler gets his top screwed back on in time for the next issue.

In replying to a request from the Editor for permission to publish his letter, reader Schreiber added:

Please understand that I am not opposed to the ends which you seek, but only the particular means in this instance.

Without any attempt to defend himself, the Editor wishes only to point out that while he strongly favors religious education in its broadest sense, the competitions between religions, churches, and sects have no more place on radio channels reserved for education than have advertising appeals for competing commercial products.

## Broadcasts for Schools

### Ithaca College Series

With a member of the steering committee of the Empire State FM School of the Air describing the first three broadcasts as "terrifically good," the Ithaca College Radio Workshop has been asked to continue its *Folk Tales of New York State* programs, which were given in cooperation with the Ithaca public schools.

The two-a-month programs will run through March and April, and probably May.

Besides three members of the faculty of the Ithaca public schools headed by Loretta Klee, director of social studies, the program advisory committee will include Dr. Harold W. Thompson, editor of the *State Folklore Quarterly* and Cornell University English professor, and Dr. Sydney W. Landon, professor of English at Ithaca College.

Director and producer of the series is John Grollier, associate professor of radio education at Ithaca College, who formerly was associated with KNN, Hollywood. The script is being written

by William Grammar of Buffalo, a student in the Department of Drama and Radio at Ithaca College. With the stories aimed at an audience of children from the fourth to sixth grade, two teachers of those grades in the Ithaca elementary schools are on the program committee. The four characters in the folklore stories are students from the Ithaca College Radio Workshop, and Bruce Flaherty, radio instructor.

Dr. Thompson, who is a past president of the New York State Folklore Society and the author of the book, *Body, Boots, and Britches*, spoke on one of the programs. Another speaker was Dr. Erl Bates, Cornell University, adviser to the Six Nations Indians and author of the book, *Tell Me an Indian Story*.

This is the third series of educational radio broadcasts given by the Ithaca College Radio Workshop over the 18 stations of the Empire State FM School of the Air—"the world's largest educational radio network." Last spring four programs on conservation were broad-

cast, while during the fall semester six programs dramatizing stories for children, *Land of Make Believe*, were aired. More than 300 Ithaca school children witnessed the broadcast of the latter programs—an average of more than 50 for each presentation.

### Alabama Radio Council

The Jefferson County [Alabama] Radio Council has embarked on a broad schedule of activities this year. It is sponsoring two series of weekly broadcasts, has undertaken two surveys of listener needs and habits, and has established an evaluation committee whose function is to publish lists of recommended programs during the year.

One of the two series of broadcasts makes available to the people of Birmingham the best musical talent available within the area and surrounding territory.

The other series consists of a weekly 30-minute program built around the year-books of the various clubs in the district.

A diary type survey of the listening habits of the club women of Birmingham is one of the studies being undertaken. The other is a telephone survey of listener reactions to the Council's two radio series.

Active in the organization of the Jefferson County Council, and in others throughout Alabama, has been Graydon Ausmus, director of radio broadcasting services, University of Alabama.

### Kenney Honored by Duquesne

Duquesne University honored Ted C. Kenney, chief engineer of station KDKA in Pittsburgh, December 15, for his contribution to Pittsburgh's first college radio station, Duquesne University's new FM station WDUQ.

The Very Rev. Francis P. Smith, C.S.Sp., president of Duquesne, presented a citation to Mr. Kenney at ceremonies dedicating the station. Mr. Kenney was cited for "genuine interest in the cause of education by radio, and especially for the establishment and development of educational radio at Duquesne."

A veteran of 23 years service with KDKA, the last six as chief engineer, Mr. Kenney volunteered his services as supervisor of all technical construction at WDUQ last February when the FCC granted the University permission to build a non-commercial station.